

# Compositionen für Violoncell

## mit Begleitung des Pianoforte.

	Preis M
<b>Ashton, Algernon</b> , Op. 43. Arioso . . . . .	2 —
— Op. 75. Sonate (No. 2. G dur) . . . . .	8 —
<b>Bach, J. S.</b> , Sechs Sonaten (für Violoncell solo), herausgegeben von N. Salter . . . . .	3 —
<b>Bohm, Carl</b> , Op. 228 No. 1. Notturmo . . . . .	1,50
— No. 2. Mazurka . . . . .	1 —
— Op. 314 No. 2. Cavatine . . . . .	1,50
— Op. 329. Nordische Romanze . . . . .	2 —
— Serenata spagnola . . . . .	1 —
<b>Brahms, Johannes</b> , Op. 38. Sonate, E moll . . . . .	5 —
— Op. 78. Sonate, D dur . . . . .	7,50
— Op. 99. Sonate, F dur . . . . .	8 —
— Op. 116 No. 4. Intermezzo . . . . .	1,50
— Op. 117 No. 1. Intermezzo . . . . .	1,50
— Album, arr. von N. Salter . . . . .	2,40
— Ungarische Tänze, bearbeitet von Piatti, 4 Hefte. à . . . . .	5 —
<b>Bruch, Max</b> , Op. 47. Kol nidrei, Adagio nach hebräischen Melodien . . . . .	3 —
— Op. 56. Adagio, nach keltischen Melodien . . . . .	3 —
— Op. 61. Ave Maria, Concertstück . . . . .	3 —
— Op. 70. Vier Stücke: No. 1. Aria . . . . .	2 —
— No. 2. Finnländisch . . . . .	2 —
— No. 3. Tanz (Schwedisch) . . . . .	2 —
— No. 4. Schottisch . . . . .	2 —
<b>Dvořák, A.</b> , Andante (aus Trio Op. 90), arr. par G. Papini . . . . .	2 —
— Op. 94. Rondo . . . . .	4 —
— Op. 104. Concert . . . . .	12 —
— Waldesruhe. Adagio . . . . .	1,50
<b>Ernest, Gustave</b> , Op. 8 No. 1. Sérénade . . . . .	2 —
— Op. 8 No. 2. Air de Ballet . . . . .	2 —
<b>Grünfeld, Alfred</b> , Op. 43 No. 1. Minnelied . . . . .	1,50
— Op. 43 No. 2. Mazourka mélancolique . . . . .	1,50
<b>Hiller, Ferdinand</b> , Op. 22. Sonate, Es dur . . . . .	9 —
<b>Hummel, Ferdinand</b> , Op. 9. Zweite Sonate, Adur . . . . .	6 —
<b>Kiel, Friedrich</b> , Op. 12. Drei Stücke: No. 1. Amoll . . . . .	1,50
— No. 2. D moll Mk. 2,50. Nr. 3. C dur . . . . .	2 —
— Op. 52. Sonate, Amoll . . . . .	7 —
<b>Koch, Friedr. E.</b> , Op. 11. Vier Tanzstücke: No. 1. Gavotte. — No. 2. Menuett. — No. 3. Walzer. No. 4. Mazurka. . . . .	1 —
<b>Marcello, Benedetto</b> , Due Sonate, hrsg. v. A. Piatti. No. 1. (Sonata IV) G moll. — No. 2. (Sonata I) F dur à . . . . .	1,50
<b>Mendelssohn-Bartholdy, Felix</b> , Lieder ohne Worte, bearbeitet von Alfr. Piatti. Acht Hefte . . . . .	3,50
<b>Moffat, Alfred</b> , Zehn klassische Stücke. No. 1. Tempo di Sarabanda (Corelli) . . . . .	1 —
— „ 2. Notturmo (John Field) . . . . .	1 —

	Preis M
<b>Moffat, Alfred</b> , Zehn klassische Stücke. No. 3. Venetianisches Gondellied (Mendelssohn-Barth.) . . . . .	1 —
— „ 4. Adagio religioso (Corelli) . . . . .	1 —
— „ 5. Adagio (Sirutini) . . . . .	1 —
— „ 6. Gavotte (Biber) . . . . .	1 —
— „ 7. Cantabile (Händel) . . . . .	1 —
— „ 8. Lied ohne Worte (Mendelssohn-Bartholdy) . . . . .	1 —
— „ 9. Romanze (Schubert) . . . . .	1 —
— „ 10. Largo appassionato (Beethoven) . . . . .	1 —
<b>Móor, Em.</b> , Aria . . . . .	1,50
<b>Piatti, Alfredo</b> , Op. 24. Concerto, B dur . . . . .	7,50
— Op. 25. Dodici Capricci (12 Etuden) . . . . .	6 —
<b>Sarasate, Pablo de</b> , Op. 11. Spanische Tänze, Heft I, bearbeitet von A. Fischer . . . . .	4,50
— Op. 23. Spanische Tänze, Heft III, bearb. v. A. Fischer . . . . .	4,50
<b>Schuppan, Adolf</b> , Op. 7. Sonate . . . . .	4 —
<b>Schütt, Ed.</b> , Op. 53 No. 1. Elégie slave . . . . .	1,50
— Op. 53 No. 2. Valse-Bluette . . . . .	1,50
<b>Stanford, C. V.</b> , Op. 89. Zweite Sonate, D moll . . . . .	8 —
<b>Swert, Jules de</b> , Op. 16. Chant du soir. Romance . . . . .	1,50
— Op. 17. Scherzo capriccioso, D moll . . . . .	1,50
— Alte Violoncellmusik: Liv. 1. Air und 2 Gavotten, von Joh. Seb. Bach. . . . .	1,30
— „ 2. Siziliano, von W. Fried. Bach . . . . .	80 —
— „ 3. Adagio, von L. Boccherini . . . . .	1 —
— „ 4. Courante, Sarabande, 2 Menuetten und Gigue, G dur, von Joh. Seb. Bach . . . . .	1,50
— „ 5. Sarabande u. 2 Gavotten, D moll, von Joh. Seb. Bach . . . . .	1 —
— „ 6. Sarabande und 2 Loures, C dur, von Joh. Seb. Bach . . . . .	1 —
— „ 7. Sarabande und 2 Loures, Es dur, von Joh. Seb. Bach . . . . .	1 —
— „ 8. Sarabande und 2 Gavotten (für Violoncellsolo), D dur, von Joh. Seb. Bach . . . . .	80 —
— „ 9. Povera pellegrina. Andantino espressivo, von Alessandro Scarlatti . . . . .	1 —
— „ 10. Pur dicesti. Aria, von Antonio Lotti . . . . .	1,30
— „ 11. Aria, von Antonio Sacchini . . . . .	1 —
— „ 12. Adagio, von J. Th. Kirnberger . . . . .	1 —
— „ 13. Andante aus dem ital. Concert, v. Joh. Seb. Bach . . . . .	1 —
— „ 14. Adagio, A moll, von Joh. Seb. Bach . . . . .	1 —
— „ 15. Andante, D dur, von Joh. Seb. Bach . . . . .	80 —
— „ 16. Andante, A dur, von Joh. Seb. Bach . . . . .	1 —
— „ 17. Andante, Fis moll, von Joh. Seb. Bach . . . . .	80 —
— „ 18. Adagio, H moll, von Joh. Seb. Bach . . . . .	1 —
— „ 19. Adagio, D dur, von Joh. Seb. Bach . . . . .	1 —
— „ 20. Siciliano, C moll, von Joh. Seb. Bach . . . . .	80 —
— „ 21. Adagio, Es dur, von Joh. Seb. Bach . . . . .	1 —
— „ 22. Largo, F moll, von Joh. Seb. Bach . . . . .	1,30

### Studien-Werke.

<b>Kupfer, Richard</b> , Accord-Studien . . . . .	2 —
<b>Piatti, Alfredo</b> , 12 Etuden . . . . .	6 —
<b>Swert, Jules de</b> , Op. 28. Le Mécanisme du Violon- celle en 3 Suites. Suite I. Etudes élémentaires . . . . .	3 —
Suite II. Etudes progressives . . . . .	5 —
Suite III. Etudes brillantes . . . . .	6 —

<b>Schröder, Alwin</b> , Kammermusik-Studien, für Violoncell, enthaltend die obligaten und die durch technische Schwierigkeiten bemerkenswerthen Stellen aus sämtlichen Kammermusik-Werken von Haydn his Brahms. Zum Unterricht eingeführt am Königl. Conservatorium zu Leipzig. . . . .	3 Hefte à 6 —
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**N. SIMROCK in BERLIN.**

# SONATA I

di

**Benedetto Marcello**

per il

Violoncello con accompagnamento di Piano

*d' Alfredo Piatti Op. 2.***Largo.**

Violoncello.

**Largo.****PIANOFORTE.**

The musical score is written for Violoncello and Piano. It begins with a treble clef for the Violoncello and a grand staff (treble and bass clefs) for the Piano. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Largo.' The score is divided into four systems. The first system includes a piano (p) dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests and ties. The second system shows a continuation of the melodic line in the Violoncello and a more active accompaniment in the Piano. The third system features a more complex rhythmic pattern in the Violoncello, with the Piano providing a steady harmonic support. The fourth system concludes the page with a final cadence in both parts.

## Allegro.

The musical score consists of five systems of staves, each with a treble and bass clef. The tempo is marked "Allegro." at the top left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as follows: *mf* (mezzo-forte), *p* (piano), *f* (forte), *cresc.* (crescendo), and *sf* (sforzando). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is complex, with many sixteenth and thirty-second notes, and some triplets. The piece ends with a double bar line and a repeat sign.

Allegro.

*mf* *p* *cresc.* *cresc.*

*p* *f* *cresc.*

*cresc.* *p* *cresc.* *f* *p*

*f* *mf* *p* *sf*

*cresc.* *cresc.* *f* *p* *cresc.*

*sf* *f* *p* *sf* *p*

First system of the musical score. It features a piano (p) introduction in the left hand, followed by a crescendo (cresc.) leading to a mezzo-forte (mf) section. The right hand has a melodic line with accents and a forte (sf) dynamic marking.

Second system of the musical score. The left hand continues with a melodic line, and the right hand features a melodic line with a trill (tr) and a mezzo-forte (mf) dynamic marking.

Third system of the musical score. It includes a piano (p) introduction in the left hand, followed by a crescendo (cresc.) leading to a forte (f) section. The right hand has a melodic line with a trill (tr) and a forte (f) dynamic marking.

Fourth system of the musical score, marked **Largo.** in both hands. The left hand has a piano (pp) introduction, followed by a piano (p) section. The right hand has a melodic line with a trill (tr) and a piano (p) dynamic marking.

Fifth system of the musical score. It includes a piano (p) introduction in the left hand, followed by a piano (p) section. The right hand has a melodic line with a trill (tr) and a piano (p) dynamic marking. The system concludes with a decrescendo (dim.) and a rallentando (rall.) marking.

Presto.

*leggero*

*p*

*p cresc.*

*p*

*cresc.*

*f*

1. 2.

1. 2.

*p*



First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment.

Second system of musical notation, measures 5-8. Includes dynamics *pp* and *p*, and trills (*tr*).

Third system of musical notation, measures 9-12. Includes dynamics *cresc.* and *mf*, and trills (*tr*).

Fourth system of musical notation, measures 13-16. Includes dynamics *p*, *pp*, and *f*, and trills (*tr*).

Fifth system of musical notation, measures 17-20. Includes markings *2da molto rall.*, *2. volta*, *1.*, and *2.*

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Benedetto Marcello

per il

Violoncello con accompagnamento di Piano

*d'Alfredo Piatti Op. 2*

Violoncello.

Largo.

Allegro.

# Violoncello.

3

*cresc.* *sf* *mf*

**Largo.**

*p* *cresc.* *f* *dim. e rall.*

**Presto.**

*p* *cresc.*

*p* *cresc.* *f* *p*

*2da* *p* *cresc.*

*f* *2da* *volto* *rall.*